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The Star Gleams: A Community X-mas Choral: by Florence Lewis Speare

NO PLAYS EXCHANGED

Samuel French: Publisher

28-30 West Thirty-eighth Street: New York

LONDON

Samuel French: Ltd.

26 SOUTHAMPTON STREET, STRAND

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THE STAR IN THE EAST. Bible play in four acts by Anna Jane Harnwell. 9 males, 4 females. Plays a full evening. Biblical costumes. This four act drama is one of the prize plays resulting from the contest recently held by the Drama League of America in the hope of securing much needed Biblical scenes for use in the religious schools. A drama of the Book of Esther. It is written in blank verse, and adheres closely to the Bible narrative. Mordecai is the star role for a man, but the characters of Esther, Vashti and the King are almost equally good. The very beautiful and dramatic setting of the Old Testament story makes it quite as interesting as a secular production, though it is especially suitable for church or Sunday School use. Settings as simple or as elaborate as desired. Price 35 cents.

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SAMUEL FRENCH, Publisher, 28-30 West 38th Street

The Star Gleams

A COMMUNITY X-MAS CHORAL

"THE STORY OF THE STAR" TOLD
ENTIRELY BY USE OF COM-
MUNITY SINGING

By

FLORENCE LEWIS SPEARE

Lecturer on Drama at Johns Hopkins University, 1920-1921.
Dramatist and Producer of "Pilgrim Tercentenary Pageant,"
given in Baltimore, Md., under auspices of the
English-Speaking Union.

Author and Producer of "Nativity," a Medieval Interlude,
presented as a Community Drama in Baltimore, Md.

Charter Member of Workshop Theatre, Harvard University.

Author Henry Jewett Production "Let's Go Gardening,"
Boston, Mass.

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NEW YORK
SAMUEL FRENCH
PUBLISHER
28-30 WEST 38TH STREET

LONDON
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26 SOUTHAMPTON STREET
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This play is dedicated to
Dr. Hugh Birckhead, rector of
Emmanuel Church

The following out-of-door setting is used in presenting this play before the Christmas Tower. It may be employed before the doors of any church, or any public edifice.

A temporary stage is erected each Yule-tide before the Christmas tower. Its length extends across the front and out to the edge of the sidewalk. The choir of Celestial (hidden) voices stand directly behind the back-drop, which forms the background for the tableau of the Holy Family, which covers the central, or main, door in the church tower. The Three Shepherds make their appearance upon the stage by coming from the main body of the church through the door to the left of the main door. The Three Kings and their attendants appear upon the stage coming through the door to the right. Temporary steps are built either side of the stage for the use of the Shepherds and the Kings. The Spirit of the Star enters from the center, appearing suddenly in the midst of the Holy Family, and walking toward the front of the stage, where he stands, as he speaks the message of the Christmas Star. He slips through at the side of the back-drop to make his appearance close to the cradle, above which the Virgin bends in adoration.

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The Star Gleams

A CHRISTMAS COMMUNITY CHORAL

*“The Story of the Star” told entirely by
Community Singing*

2 Choruses and the People

No dialogue

Can be put on by anyone without rehearsals, as all
the Christmas hymns and carols are
familiar to everybody.

Special arrangement for Girl Scouts' Presentation, found
on page 28 and following pages.

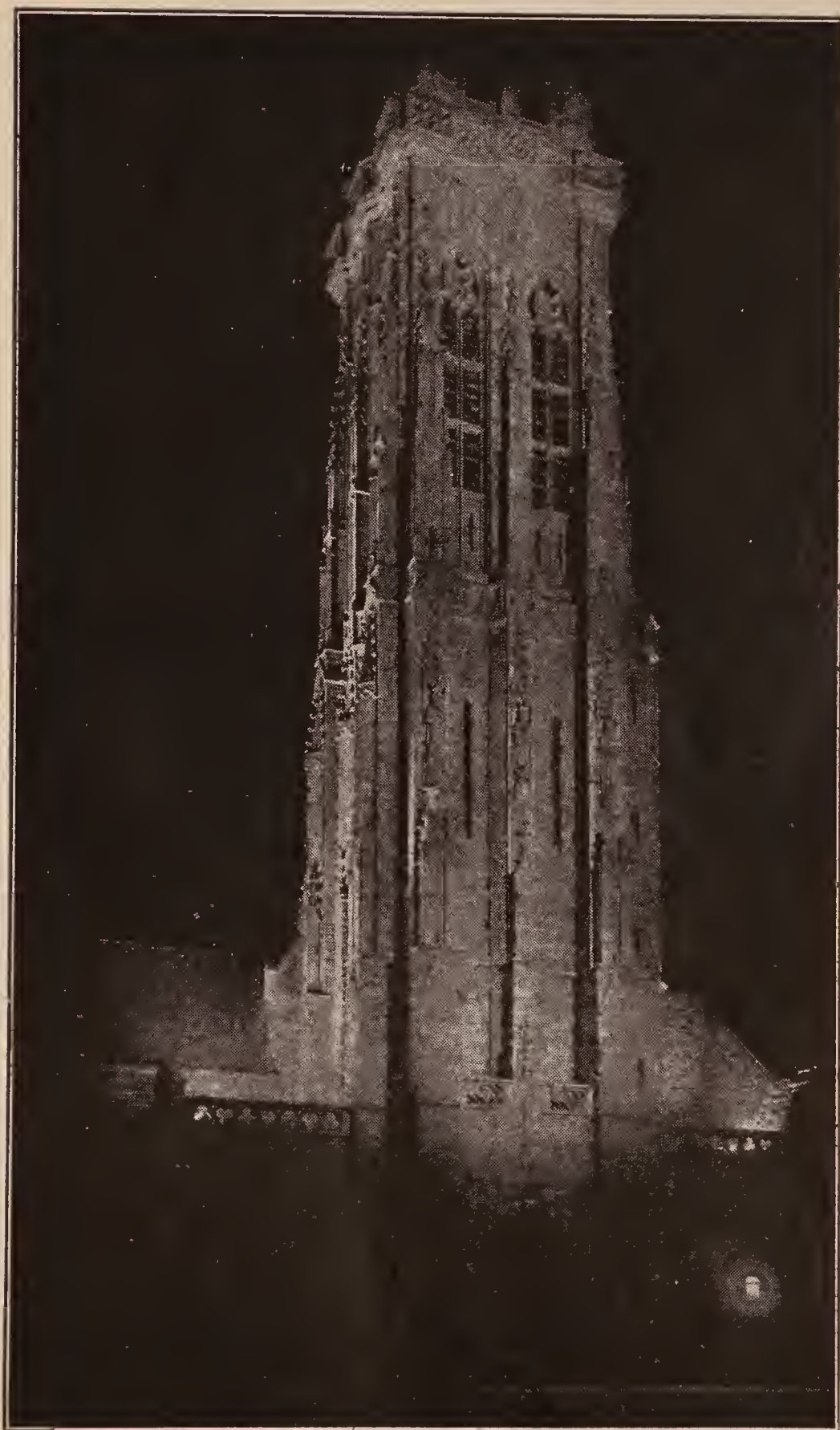
FOREWORD

"The Star Gleams" may be produced outdoors or within. Full and complete directions are given for building a temporary stage to be used in an out-of-door production, as well as directions governing the lighting effects, for the making of the costumes and the construction of the scenery.

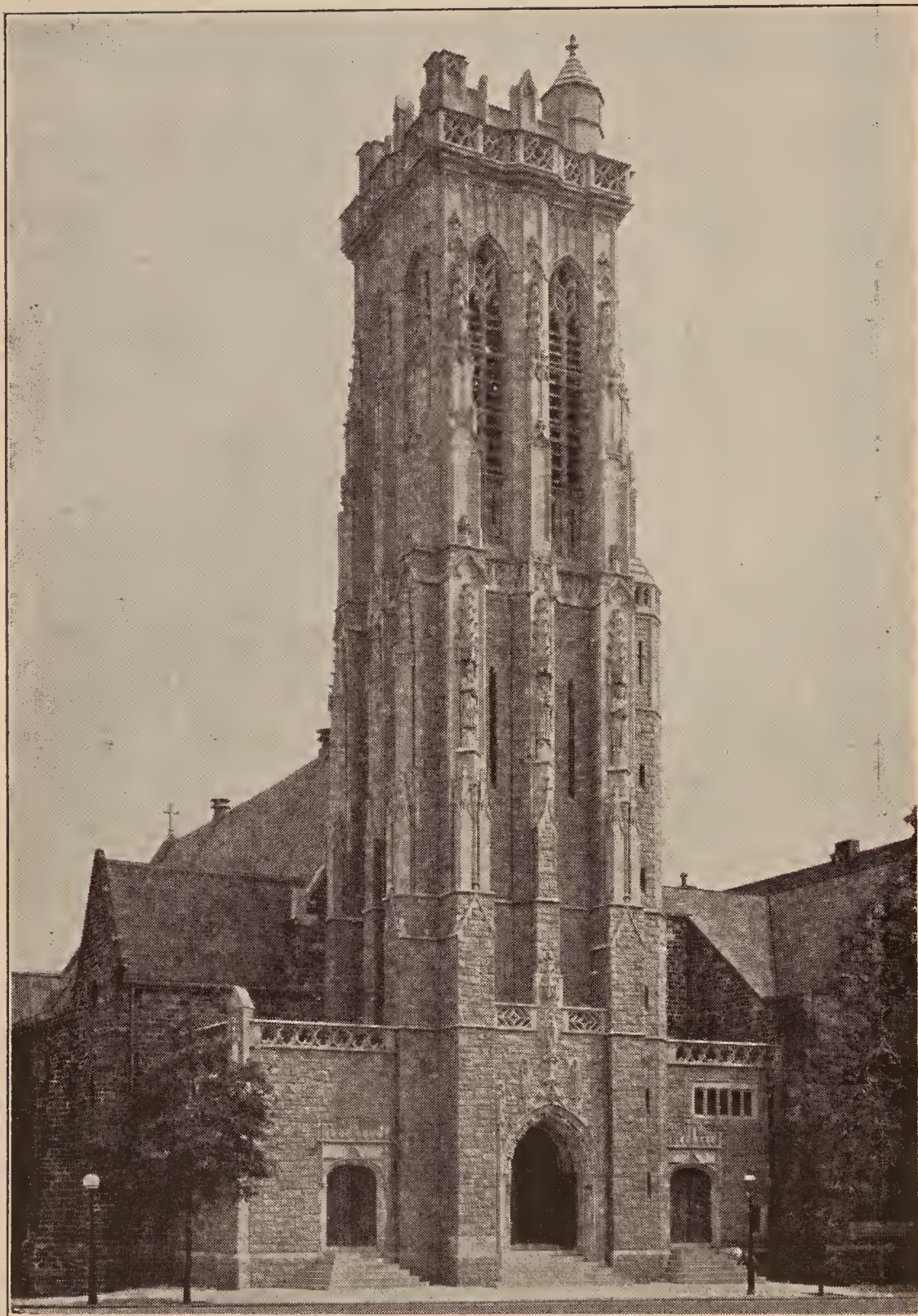
"The Star Gleams" may be elaborately presented with orchestral accompaniment, or it may be very simply given before a background of greenery and with only community singing.

Suggestions and directions for presenting "The Star Gleams" upon a pageant-car are also included in the volume, as it is the hope of the author that the picturesque medieval custom will be revived in this country in such parts of it where climatic conditions make the outdoor celebration of Christmas not only possible but delightful. By reviving the old English custom of presenting plays upon a pageant-car, the story of the birth of Christ may be carried from one corner of any given community to another, no matter how remote. With the Pacific Coast and the Southern Atlantic States in mind, the pageant-car idea was developed.

Words and music in any church hymnal.



The Christmas Tower of Emmanuel Church, Baltimore, Maryland, illuminated for the presentation of the play.



The Star Gleams

DIRECTIONS FOR CONSTRUCTING A TEMPORARY STAGE.

This stage to be erected before the main doors of the church, "Y" building, or Community Building.

Place wooden horses the required width apart and lay your floor of planks. Nail down securely. Now place wooden portable steps at either end of this stage, and tack dark green material all way around the outer edge of it. Weight the lower edge. This dark material conceals the wooden supports of the stage.

Upright supports are now erected to hold the drop-curtain. These supports are placed back from the outer edge of the stage far enough to leave a clear pathway straight across the front of the stage. This uncurtained space represents "a street in Bethlehem." On this front street appear the Shepherds, Kings and their Attendants, and the Spirit of the Star.

A curtain suspended from wire runs from one support to the other. It is weighted at the bottom. Make the curtain of dark material and in two parts, divided in the center. Attach it to the wire by brass rings so that it may be easily and swiftly worked. This curtain conceals the tableau grouped around the Manger.

A huge Star shows above this curtain, directly in

the center. The star is illuminated before the Interlude is presented and shines until the curtains are withdrawn to reveal the tableau. It is snapped off then and remains unlighted till the curtains are closed upon the tableau. It remains shining the remainder of Christmas Eve.

You erect this stage directly before the church or building. If the doors are double, open them wide, secure them, and let the persons taking part in the tableau pass into position while the front scene is on. A curtain of night-blue is suspended in this opening. It is sprinkled with silver stars. This back-drop is stretched tight across the opening and weighted heavily at the bottom. The members taking part in the tableau slip in and out through the openings at either side of the drop. If musicians play during the action of the Interlude, they are grouped directly back of this drop and are thus concealed from the audience. Trombones make the most effective accompaniment: tenor, alto, bass and soprano horns. Violins with harp obligato if possible should be used to represent heavenly voices singing.

Now, construct the Manger from boards, leaving an opening at the back. Place the Manger well forward on the stage, but behind the front drop. Place it directly center and fasten it securely to the floor. The Manger thus should stand just behind the center opening of your front curtain. It is wired for lighting and filled with clean straw. Straw is scattered around the floor close to it. Place strong bulbs in the Manger—one white and two amber. This gives a soft but powerful ray. This light is turned on when the light in the Star above the curtain is switched off. It signifies that the Light has come to live among us on earth. No infant is placed within the Manger. This Light signifies the presence of the Holy Child.

A simple rustic bench stands to the right of the Manger. Here will sit the Madonna, gazing in tender adoration down upon the Babe. The light illumines her face. To the left stands Joseph, leaning on his staff and looking down upon the sleeping Child. A little forward from the Manger, and facing the Madonna, kneels St. Anne. She is profile to the audience, her hands are raised, clasped in adoration. She must not obscure the figure of the Madonna. All figures are focused around the Mother and the Child.

Angels, blowing through golden trumpets, stand back of the Manger; two majestic figures they are, with wings curving upward and inward as they stand facing each other from the extreme right and left of the stage. They are standing profile to the audience and flat against the back-drop. Long slender golden trumpets are held to their lips. Angels touching golden harps and lyres kneel either side of the Holy Family—but at the extreme right and left. Beside the Manger kneel cherubim—one at either end of it, their hands in prayer as they gaze upon the sleeping Child. At the extreme front of the tableau, arranged just inside the front-drop, right and left, are additional angel groupings. All look toward the Manger. Outside the front curtain—extreme right and left—are two figures representing the Old and New Testament. These two figures slip into place just before the showing of the tableau, and just as the light in the large Star above the curtain is shut off. They draw back the curtain before the tableau and stand silent during its revealing. Then close the curtains. They slip behind again when the light of the Star is switched on.

DIRECTIONS FOR PRODUCING THE CHORAL.

TWO CHORUSES.—One, unseen, to represent Heav-

enly Chorus. Second Chorus to lead community singing.

Have your community chorus face toward the audience, otherwise the effectiveness of their leadership is lost. Distribute as widely as possible copies of this text among the people so that everybody may sing. If possible, have scattered among this throng in the street additional leaders in the singing who carry torches or lanterns to illuminate these pages.

Trombones for community chorus: Violins, cellos, harp for Heavenly chorus.

DIRECTIONS FOR USE IN PAGEANT-CAR PRESENTATION OF "THE STAR GLEAMS."

Omit angels other than cherubim kneeling beside the Manger.

Erect the supports for your curtain concealing the tableau well back toward where the driver sits. Two sets of supports are erected: one set for the front curtain, the other to hold the back-drop. Your curtain runs all the way round from the back-drop toward the center of the picture-frame; parts in the middle and is drawn back all the way round, thus permitting the tableau to be seen from three points of view, as your stage now has "three sides." On the pageant-car place a throne-chair. This stands directly behind the driver. Fasten it securely to the floor. Upon this chair sits the enthroned Madonna. The chair must stand upon a raised dais. At her feet, on the steps of her throne, are seated cherubim. They play upon golden harps as they look toward the Manger.

St. Joseph and St. Anne assume the same positions—one posed either side of the Manger.

The figures appearing in the tableau are carried from point to point in the community on the

pageant-car. They are concealed behind the curtain and within the shadow-box or picture-frame. The Shepherds, Kings and their Attendants, and the Spirit of the Star, are carried from place to place in motor cars. A portable pair of steps is let down from the pageant-car to permit these members of the cast to appear upon the pageant-car. All the front space is used by these members of the Interlude in the first scene of the play. A huge Star shines above the tableau-frame. It is seen when the car approaches. It is seen vanishing again into the night as the car starts away to show the Christmas story at some other point in the city.

Community singers are gathered at every point the car is to appear. Other singers follow in motor cars. The musicians may also be carried from place to place.

Where a flat trolley truck is not available the Interlude may be presented upon a pageant-car stage which is erected upon any open motor truck. Thus communities—like Pasadena—where the trolley line has not penetrated, may still send their pageant-car from point to point in the community, and into far outlying districts where scattered peoples may listen to this most exquisite of stories. In California the open motor truck is used for pageantry.

INDOOR PRESENTATION

An indoor presentation of the Interlude may be given very simply before a background of greenery or given with simple curtain sets used in the out-of-door production. The simplicity of the Interlude makes it possible to present it in any public building or in any out-of-door spot—in a band-stand in the park, or upon the temporary stage erected before the doors of the church, the "Y" Community Club,

Civic Center, in the Armory, the University, School, Club, or the private home.

In the Church, it may be used in connection with the Sunday-School celebration of Christmas; presented just before the illumination of the Christmas tree and the giving of gifts.

LIGHTING EFFECTS.

Beside the light in the Star, and the light in the Manger, the lighting is very simple. In an out-of-door production, if it is possible to do so, make a "shadow-box" by wiring for the use of soft amber bulbs in the upper corners of the picture-frame, and on the floor. Dim the footlights. The upper lights touch the stars in the background and angels' wings. When not possible to wire for lights, the use of hand flashlights is advisable. The Madonna has one concealed in her hands as they lie in her lap. This focuses a light upon her face. The Spirit of the Star carries one. The shield he carries conceals it and helps him to focus a light upon his face. With the light in the Manger flooding the scene, no other illumination is required. If the enthroned Madonna seen in the pageant-car version requires additional lighting effects, these pocket flashlights used skillfully and placed securely, give excellent results. No wiring at all is then required, other than that seen in the large Star.

COSTUME DESIGNS

MADONNA.—Costume worn by Sisterhood. The habit is of rich bright blue. Head and throat swathed in soft white material, the long veil of a lighter shade of blue than is the habit. Sleeves in the habit of white. Made flowing. Lower edge of the sleeve decorated with a design in gold. This is painted on. The same golden design ornaments the swathing cloth about the throat, but only on the extreme outer edge. Golden halo is worn.

ST. ANNE.—An aged woman in fawn-colored habit with white sleeves gathered tight at the wrist and ornamented with a gold design. Head and throat swathed in cream-colored unbleached cotton. Long flowing head-dress of unbleached cotton. It reaches the edge of her skirt. Sandals. Halo.

ST. JOSEPH. An old man with flowing white beard and hair. Habit of wine-red girdled at the waist with a cord. Throat, sleeve and front of the habit decorated with design in gold. A short cape falls from the shoulder, reaches the waist. It is of red-purple, has a broad design in gold along the outer edge. A tall, shepherd's staff to lean upon. Halo. Sandals.

SHEPHERDS' COSTUMES.—Made of coarse brown canton flannel. A tunic reaching below the knees. Girdled with hemp. Rude sandals secured with leather thongs. One shepherd wears

a leopard skin for a cape. To make this, use orange canton flannel and spot it with black paint. One shepherd carries a small lantern, one carries a crook, one has a lamb wrapped in his rough cape.

THREE KINGS' COSTUMES.—FIRST KING wears costume of bright orange striped with black. Turban of crocus yellow. Wide soft girdle of black, ends finished with fringe golden tassels. Gilded sandals. To make this costume, use orange-colored cambric and paint on the stripe. The King's Attendants wear sleeve tunics of dark green; legs and arms stained brown. Carry gifts in gilded baskets atop the head.

SECOND KING: Baggy white trousers gathered at the ankle. Tunic of apple-green, girdled with flashing jewels. Apple-green turban, slashed with white, and holds brilliant gems. Chains of precious stones. Anklets of jingling gold. His Attendants wear tunics of violet reaching well below the knees. Bare feet. Golden bowls filled with precious gifts carried on the head.

THIRD KING (Nubian King): Stained brown. Pointed black beard. Large hoops of gold worn in the ears. Armlets and anklets of brilliant smooth enamel. His robe of scarlet and ermine. To make ermine, take white canton flannel and spot it with black paint. His violet cape is lined with ermine. Ermine edges his golden crown. One end of the cape is tossed over his arm, the other sweeps along the floor. He makes genuflections before the Manger. His Attendants drop to their knees and, prostrating themselves, touch the forehead to the floor three

times, arms outstretched. They swing incense in brilliantly jeweled and carved censers. Carry gifts upon head.

SPIRIT OF STAR (two costumes).—First Costume is a Pilgrim's habit of coarse material, the cowl drawn well over the face, concealing the features. Bare feet. Sandals. Watchman's lantern.

The Second Costume is a suit of glittering mail, a winged crown, scarlet cape. To make the suit of gold cloth, use brown sack, spread on the floor and paint it with gilt paint. Do not spread the gilt on material until the costume is fashioned. Cut out a tunic. It reaches well below the knees. When completed, gild it. Gold cord about the waist. Tights worn and golden gaiters and sandals. The gaiters are wound in spirals, made of strips of gold braid an inch wide. Scarlet cape; yellow wig, bobbed. Crown with Victor wings that curve toward the ear. Carries an immense shield upon which appears the arms of Christ upon a brilliant crimson field. The Cross and Crown are in white. The shield rests upon the floor. The arm passes through straps secured across the back. A circle and Cross in white are upon the crimson cape, on the shoulder.

NEW TESTAMENT.—Youthful figure. Turquoise-blue gown reaches the floor, edged with gold design around the neck, sleeves, down the front and around the bottom. Wide swathing gold-and-white girdle made from soft material, finished with golden tassel. Jeweled crown, high in front, receding toward the back. Vari-colored gems, rubies, diamonds, sapphires, emeralds and pearls. Sandals of white with design

in gold. Short blue cape edged with gold design. The Cross circled with a Crown is carried. In length, the Cross reaches from the shoulder, just below the waist. It is held flat against the figure, slantwise. Made from heavy cardboard, gilded.

OLD TESTAMENT.—A dark-eyed, dark-haired character. New Testament tall, lithe, auburn-haired in contrast. Costume of pale gray, hooded. A flat circle of gold binds the brow. Hood swathes head but does not conceal features or gold band. Long flowing cape, gathered at nape of neck. Hood attached to it. The tablets of the Law borne in the arms. Carried flat against the body.

ANGELS' COSTUMES.—Flowing robe of white with angel sleeves. Design in gold painted around neck, sleeves and bottom of the robe. Wings attached to the body by tapes. Slits made in the robe beneath the arm-size permit the tapes to pass in and around the body, where the ends are securely tied. Angels' wings made of gilt; cherubim wings colored to look like Botticelli painting. Children's hair worn flowing or bobbed. Star, attached by slender unseen gold cord, worn on the forehead just above the hair-line. Angels loop hair Italian fashion; flat circle of gold encircles it.

The Play Begins

Night. The light of a star grows brighter and brighter, until it floods the earth. Music mounts higher and higher, as the light brightens. Both brilliantly flood the earth. Then heavenly voices are heard chanting exultantly, joyously:

Alleluia!

Alleluia!

Alleluia!

Attracted by the light and the chorus of angels the people gather together as they sing:

“It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
Peace on the earth, good-will to men,
From heaven’s all gracious King:
The earth in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heavenly music floats,
O’er all the weary world;
Above its sad and lonely plains,
They bend on hovering wing,
And ever o’er its Babel sounds,
The blessed angel sings,” etc.

Again comes a triumphant sweep of melody.
Heavenly voices sing:

Alleluia!

Alleluia!

Alleluia!

As the throng gathered in the street gaze upward,
listening, a Pilgrim approaches the light of the Star.
Immediately he is questioned:

PEOPLE.

Watchman! Tell us of the night,
What its signs of glory are?

PILGRIM.

Travelers, o'er yon mountain height,
See that glory-beaming Star!

PEOPLE.

Watchman! does its beauteous ray,
Aught of joy or hope foretell?

PILGRIM.

Travelers, yes! It brings The Day!
Promised day of Israel.

PEOPLE.

Watchman! tell us of the night,
Higher yet that star ascends!

PILGRIM.

Travelers, blessedness and light,
Peace and truth its course portends.

PEOPLE.

Watchman! will its beams alone,
Gild the spot that gave them birth?

PILGRIM.

Travelers, ages are its own!
See! It bursts o'er all the earth.

PEOPLE.

Watchman! tell us of the night,
For the morning seems to dawn.

PILGRIM.

Travelers, darkness takes its flight;
Doubt and terror are withdrawn.

PEOPLE.

Watchman, let thy wandering cease:
Hie thee to thy peaceful home.

PILGRIM.

Travelers, lo! the Prince of Peace.
Lo! the Son of God is come!

Light from the Star now floods the hills and as
the throng gazes spellbound, again heavenly voices
are heard singing:

Glory!

Glory!

Glory be to God Most High!

PEOPLE SING.

"Hark! what mean those holy voices,
Sweetly sounding through the skies?
Lo! the angelic host rejoices,
Heavenly Alleluias rise.

Listen to the wondrous story,
Which they chant in hymns of joy—
Glory in the highest, Glory!
Glory be to God most High!" etc.

Angels chanting hymns of glory pick up the re-
frain:

Glory!

Glory!

Glory be to God Most High.

Alleluia! Alleluia! Alleluia!

Golden harps are sounding; the ripples of music
swell higher and higher. Three shepherds are seen
approaching, following the light of the Star, listen-

ing to the celestial choir. They come wonderingly, shading their eyes from the bright light. The throng sees them.

PEOPLE SING.

“While Shepherds watched their flocks by
night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around——
‘Fear not,’ said He, for mighty dread
Had seized their troubled minds;
‘Glad tidings of good-will I bring,
To you and all mankind.

“‘To you in David’s town this day.
Is born of David’s line
The Saviour, who is Christ the Lord;
And this shall be the sign:
The Heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swaddling bands,
And in a manger laid.’

“Thus spake the shining seraph——
And forthwith appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song——”

(Angel chorus and musical instruments join in.)

“Glory to God!
Peace on the earth!
Good-will to men! Alleluia! Alleluia!”

The Shepherds kneel. They raise their hands in adoration. Then rising, they sing—and the people join them:

“Oh, little Town of Bethlehem!
How still we see thee lie.

Above thy deep and dreamless sleep,
The silent stars go by.
Yet in thy dark streets shineth,
The Everlasting Light!
The hopes and fears of all the years
Are met in Thee to-night.

For Christ is born of Mary,
And gathered all around,
While mortals sleep, the angels keep,
Their watch of wondering love.
Oh, morning stars together,
Proclaim the holy birth,
And praises sing to God, your King,
And peace to men on earth.

Oh, holy Child of Bethlehem!
Descend to us, we pray.
Cast out our sin, and enter in!
Be born in us to-day.
We hear the Christmas angels,
The great glad tidings tell;
Oh, come to us: abide in us,
Our Lord Emmanuel!"

Angels' voices singing swell higher, more triumph-
antly. The Shepherds listen reverently and in awe.
Again and again comes the ringing, joyous cry:

Glory!

Glory!

Glory be to God Most High.

The people in the street pick up the glad tidings.
They sing:

"Hark! the herald angels sing,
Glory to the New-born King!
Peace on earth and mercy mild,
God and sinners reconciled.

THE STAR GLEAMS

Joyful all ye nations rise!
 Join the triumph of the skies!
 With angelic hosts proclaim,
 Christ is born in Bethlehem!

Christ, by highest heaven adored!
 Christ, the everlasting Lord.
 Late in time behold Him come,
 Offspring of the Virgin's womb.
 Veiled in flesh the God-Head see!
 Hail! Incarnate Deity!
 Pleased as man with man to dwell,
 Jesus, our Emmanuel.

Mild He lay His glory by,
 Born to raise the sons of earth.
 Born that man no more may die,
 Born to give them second birth.
 Risen with healing in His wings.
 Hail! the Son of Righteousness!
 Hail! the Heaven-born Prince of Peace!"

While the people are singing, the First King and his Attendants approach. The Shepherds see them. They point; peer. The youngest shepherd is lying on the ground, keeping the lamb warm next his body, wrapped in his coarse cape. The Shepherds bow before the magnificence of the King. Still he approaches—and the people sing:

"Three wise kings of Orient are!
 Bearing gifts, they travel afar
 Field and fountain, moor and mountain,—
 Following yonder Star.

Star of wonder! Star of Might!
 Star of royal beauty bright.
 Westward leading, still proceeding,
 Guide us to Thy perfect Light."

The First King stands now directly in the path of the Star. He salutes it; then raises his hand in signal for his Attendants to approach and place their gifts before the Star.

FIRST KING sings:

“Born a King on Bethlehem’s plain,
Gold I bring to crown Him again,—
King forever! ceasing never
Over us all to reign.”

People and King and Attendants sing:

“Star of wonder, Star of Might.
Star of royal beauty bright,—
Westward leading, still proceeding,
Guide us to Thy perfect Light.”

The King and his Attendants take their place opposite the Shepherds, and from out the shadows the Second King comes, bearing gifts:

SECOND KING sings (after genuflections):

“Frankincense to offer have I,
Incense owns a Deity nigh,
Prayer and praising, all men raising,
Worship Him, God most High.”

As the People chorus, “Star of Wonder, Star of Might,” etc., the Attendants approach, prostrate themselves in the light of the Star. Then shall they rise and join the First King’s Attendants. The Third King approaches:

THIRD KING sings:

“Myrrh is mine; its bitter perfume
Breathes a life of gathering doom;
Sorrowing, sighing, bleeding, dying,—
Sealed in a stone-cold tomb” . . .

Everybody sings:

“Star of Wonder! Star of Might!
Star of royal beauty bright,” etc.

The Kings are grouped right on the front scene—the Shepherds are on the left.

People, Kings and Shepherds sing:

“Glorious, now behold Him arise!
King and God and Sacrifice!
Alleluia! Alleluia!
Earth to heaven replies—

Star of Wonder! Star of Might!
Star of royal beauty bright!
Westward leading, still proceeding,
Guide us to Thy perfect Light.”

Full sweep of melody from orchestra and all voices in glad triumphant chant:

“Glory to God! the sounding skies,
Loud with the anthem ring.
Peace to the earth! Good-will to men!
From Heaven’s eternal King . . .
Light on thy hills Jerusalem,
The Saviour now is born!
More bright on Bethlehem’s joyous plains,
Breaks the first Christmas morn. . .
Alleluia!

Alleluia!

Alleluia!”

Gradually the melody diminishes until only the stringed instruments are playing softly the prelude to “Silent Night.” And while playing, the curtains before the tableau are drawn away, revealing the Manger and the Mother sitting beside it, while adoring angels touch their golden harps, and St. Joseph and St. Anne look upon Mother and Child in rev-

erent love and awe. The light from the Star fixed above the tableau-frame is now off. Only the light from the Manger shines softly. It touches the sweet face of Mary as she leans above the Child. Kings and Shepherds drop on their knees. The gifts are seen placed at the feet of the Child before the Manger. The prelude ripples into song and everybody joins in singing:

“Silent night; Holy night!
All is calm; all is bright.
Round you Virgin-Mother and Child,
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night; Holy night!
Shepherds quake at the sight—
Glories stream from Heaven afar,
Heavenly host, sing Alleluia!
Christ the Saviour is born,
Christ the Saviour is born!

Silent night; Holy night!
Son of God; Love's pure Light,
Radiant beams from Thy Holy face,
With the dawn of redeeming grace.
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth!

Tenderly, sweetly the hymn to the Child dies away. Again the ripple of harp and lute. Cherubim and angels sing:

“Sleep, my Saviour, sleep.
On Thy bed of hay;
Angels in the spangled heavens,
Sing their gladsome Christmas carols—
Till the dawn of day.”

Now shall the People join in singing:

“Sleep, my Saviour, sleep;
On Thy bed of hay;
Ere the morning Angel cometh,
To the moonlit olive garden,
Wiping tears away.

Sleep, my Saviour, sleep;
Sweet on Mary's breast;
Now the Shepherd's kneel adoring,
Now the Mother's heart is joyous,
Take a happy rest.”

Exquisite and tender the melody plays, then sweeping up into rapture as he who was first seen dressed in the guise of a Pilgrim now reappears as the Christmas Star. Radiant he advances, clad in shining armor, bearing the shield of the Church—the Arms of Christ. His head is crowned with brightness, his face glows under a soft light. He addresses the people:

“Rejoice! Be of exceeding great joy: For unto you is born this day in the City of David, a Saviour—Christ, the Lord. Go ye, therefore, to all people and spread the glad tidings of Peace on Earth, Goodwill to all Men. Rejoice! Rejoice, your Saviour is born!”

Joyously everybody hears the message of the Star. Together all sing:

“Oh, come, all ye faithful, joyful and triumphant;
Come ye, oh come ye, to Bethlehem!
Come and behold Him, born the King of Angels!
Oh, come, let us adore Him!
Oh, come, let us adore Him!
Oh, come, let us adore Him!
Christ, the Lord.”

Sing, choirs of angels, sing in exultation!
Sing, all ye citizens of heaven above!
Glory to God, in the highest, glory!
 Oh, come, let us adore Him!
 Oh, come, let us adore Him!
 Oh, come, let us adore Him!
 Christ, the Lord.

Yea, Lord, we greet Thee, born this happy morning,
Jesus, to Thee be glory given;
Word of the Father, now in flesh appearing;
 Oh, come, let us adore Him!
 Oh, come, let us adore Him!
 Oh, come, let us adore Him!
 Christ, the Lord.

In a sweeping crescendo of melody the music sounds. Then the curtains before the tableau are closed. Once more the light from the Star above the picture-frame shines forth. The people scatter to carry the message of the Christmas Star to all the corners of the city. And as they depart, they sing:

“Everywhere, everywhere, Christmas to-night!
Everywhere, everywhere, Christmas to-night!
Christmas in lands of fir and pine,
Christmas where snowpeaks stand solemn and white.
Christmas where cornfields lie sunny and bright,
Everywhere, everywhere, Christmas to-night.

The Christ-Child, who comes is the Master of all;
No palace too great, and no cottage too small,
The angels who welcome Him sing from the height,
Everywhere, everywhere, Christmas to-night!”

Groups of carol singers depart in various directions to sing the Christmas carols through all the

dark streets of the city. The light from the departing torches is seen like rays from the Star, as steadily, brightly it shines forth into the night.

SPECIAL ARRANGEMENT OF THE PLAY FOR THE GIRL SCOUTS AND THE Y. W. C. A. MADE AT THE REQUEST OF THE DIRECTOR OF THE METROPOLITAN BOSTON DIVISION OF GIRL SCOUTS.

While the people are gathering to witness "The Star Gleams," the Scouts and Y. W. C. A. sing: "Follow the Star Gleams," and the Marching Song of the "Girl Guides."

THE PLAY BEGINS

A trumpet blast sounds. Now appear the figures representing the Old and New Testament. They take their places. One stands either side of the stage. They draw the curtain back when the tableau is to be displayed. They close the curtains when the tableau is over. Thus, the Old Testament and the New Testament are the pillars which frame in and support the Holy Family—symbolizing the union of the Fatherhood of God and the brotherhood of all mankind in the Spirit of the Manger. Now follows another flare of trumpets. Then one who shall be called the Spirit of the Girl Scouts appears. She salutes the Star shining over the darkened tableau-frame, wheels and, still standing at salute, shall cry aloud:

"The spirit of a little Child led all the world to a humble Cradle in Bethlehem on Christmas night long ago. O, come ye, all who are gathered here to-

night—return once more to the Manger. Follow the gleam of the Star.”

And then shall all the girls and young women sing together:

“Alone in a manger,
No cot for His bed,
The little Child Jesus
Lay down His sweet head.

The stars in the sky,
Looking down from on high,
Saw the little Child Jesus
Asleep where He lay.” Etc.

And after all the verses shall be sung, then shall the Spirit of the Girl Scouts salute her associates and return among them.

Then shall be heard sweet strains of heavenly music. Louder and louder it swells. Angelic voices sing:

“Hosanna! Hosanna! Hosanna in the highest!”

Then shall the Christmas play begin.

(See the pages preceding)

At the end of the play there comes another trumpet blast. The Commander of the Girl Scouts appears, holding aloft her torch. She travels toward the Spirit of the Star. She dips her torch in salute to the symbolic Light carried by the Spirit of the Star. Now she turns, faces her associates. Cries aloud:

“Carry the Light of the Christmas Star through all the dark places. Shed abroad the Light from on High. For Love and Joy for all people has come down from Heaven to live among us. Come, Follow the Gleam of the Star.”

Then shall come forward many who bear torches and they dip in reverent salute their lights before the symbolic Light of the Star. Then these torch-bearers become Leaders of groups of carol singers and pass out at the head of the singers into the streets of the community. As they start away, each separate group of singers travels in diverging directions, and all are singing: "Noel! Noel! Noel! Sing we Noel."

“FOLLOW THE GLEAM”

To Knights in the days of old,
Keeping vigil on mountain height,
Came a vision of Holy Grail—
And a voice through the waiting night;
Follow, follow, follow the Gleam
Banners unfurled over the World;
Follow, follow, follow the Gleam
Of the Chalice that is the Grail.

And we who would serve the King,
Keeping watch here along the way,
In the consecrate silence, know
That the challenge still sounds today;
Follow, follow, follow the Gleam,
Standards of worth over the Earth;
Follow, follow, follow the Gleam
of the light that shall bring the dawn.

—*Y. W. C. A. Marching Song.*

FINIS

NOTE.—Words and music to all hymns and chorals used in “The Star Gleams” are to be found in any church hymnal.

WHY THE CHIMES RANG. A play in one act by Elizabeth McFadden. Adapted from the story of the same name by R. M. Alden. Especially recommended as a Christmas play because: It teaches the story of the Christ child, rather than the Byzantine legend of Santa Claus. It may be adapted to the ritual of *any* Christian denomination by slight changes of costume and setting. It offers a rare opportunity for exquisite church music. It may be given in the barest room, against a background of Christmas greens, or it may be presented with the most lavish equipment of a professional theatre, yet both productions will thrill the imagination and touch the heart. It teaches the beauty of a charity that gives heart and service as well as gold. Price, 35 cents.

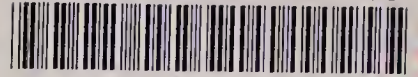
THE CHRISTMAS STORY, dramatized by Virginia A. Griswold. This is the Bible story of the birth of the Christ, using the Bible language as far as possible. It lends itself to four scenes: The hill country of Judea, the throne-room of Herod, the marketplace in Bethlehem and the stable with the manger. It can be produced in the simplest manner on a platform, or with all the Oriental setting and accessories which the imagination and means can provide. Plays about an hour, and any number of people, adults and children, can be used. Makes an admirable Christmas entertainment and is well adapted for the use of churches and schools. Price, 35 cents.

THE NIGHT BEFORE CHRISTMAS. A Christmas play in three short acts by William Patterson Taylor. The NIGHT BEFORE CHRISTMAS is a little play in three acts which may be produced well within an hour. The first act presents the wondrous and hurried night before Christmas preparation activities in Santa's workshop at the North Pole. The second act is a night before Christmas home bed-chamber incident, involving the desperate situation resulting from a childish difference between two brothers, which difference—"made up" true—introduces, also, the woeful possibilities of Santa's calamitous displeasure. (In this and the last act the children's classic, "The Night Before Christmas," is dramatized.) In the third act "All's well that ends well." A quartette supplies the music. This little play has *grown* during years of local use by the author and others. Its unbroken success in stirring and impressing the children (and the "grown-ups," too—whom, also, the author aimed to reach) was urged as a reason for its publication. Strongly recommended as an entertainment for the holiday season. Price, 30 cents.

A DREAM ON CHRISTMAS EVE. A very pleasing entertainment for little folks, by Ina Home. Time about thirty minutes, but it can be lengthened to any duration by the further introduction of each child's specialty. The costumes are according to the character represented and are easily made. The story is the dream of a little girl on Christmas eve, in which she views the good things which she is to receive on the morrow. Santa Claus enters and while filling the stocking tells a story of the little people to whom he gives his presents. Then the Christmas pudding enters and tells how she was made. Then the pumpkin pie, the holly, mistletoe, ice cream, crackers, candy, etc., enter and tell their stories. The play is easy to give and can be held in the class room, Sunday-school or a home. Price, 30 cents.

THE TOY SHOP. A new and original entertainment for children by F. S. Isham and Edward Weitzel, with some new and up-to-date music. No special number required. Particularly adapted to school or Sunday-school entertainments. One of the best entertainments for children published. Price 30 cents.

SAMUEL FRENCH, Publisher, 28-30 West 38th Street



SOUTHUMBERLAND'S YULE-TIDE, a fascinating and practical community Christmas masque, by C. Arthur Coan. This delightful festival is written in the spirit of the traditional Yule celebrations of olden days, and is so conceived as to permit the whole school or community, old, young, rich or poor, to take an active part. The costumes are fully described and the instructions are in detail. Suitable for community or school use. Price, 50 cents.

MOTHER GOOSE'S CHRISTMAS VISIT. An entirely new and original entertainment for children by Edith Thompson Langley. This very pleasing entertainment embraces most of the Mother Goose characters, and any number of children, boys and girls, young and old, can take part. Songs and specialties can be introduced and the action prolonged to any length of time desired. It introduces Santa Claus and the Christmas tree and all the favorite characters of the little ones. It is an admirable entertainment for the Christmas holidays, and is printed complete with music, suggestions for staging, costuming, etc. Plays about an hour. This entertainment has always been a great success wherever produced. Price, 30 cents.

THE GIFT. A symbolic play in one act by Marie A. Foley. The action passes in a simple room of a little house near Judea during the lifetime of Our Lord. The characters are two men, one woman and three children. The costumes—tunic draperies—make it easily possible to be played by an all female cast. Joel, a little lame boy, firmly believes the Galilean can cure him of his lameness if he will go and ask Him. In preparation the boy makes a wreath of white roses as a gift for the Galilean. Huldah, with whom Joel lives, a woman with neither heart nor imagination, ridicules the boy's faith, throws the wreath into the fire and frustrates the boy's going by leaving him in sole charge of her father, an aged and infirm man. A stranger, blind, also seeking the Galilean, to regain his sight, stops at the door for food and rest. The boy takes him in. Accidentally the stranger comes in contact with the charred wreath which Joel has dragged from the fire. The stranger hears about the wreath's purpose and offers to carry it to the Galilean. Joel explains its sorry plight. "The Galilean will understand," answers the stranger. "But it is black and ugly," exclaims the boy. "But not the heart that fashioned it," he is answered. The stranger then learns of the boy's desire to be cured and offers himself to remain there with the aged man while the boy goes to get his heart's desire. The boy accepts the stranger's great sacrifice (much to the disappointment of the old invalid) and leaves the house. However, in a few minutes the boy is back again crying out that he cannot go. "It is much worse being blind than being lame." The stranger is put upon the road by the boy to seek the Galilean. The boy watching him through the window sees the stranger meet with a Traveller, sees the giving of his burnt wreath to the Traveller, its transformation into beautiful crimson roses as it touches the Traveller's hands, then the return of the stranger no longer blind to the house. In his joy the boy leaps across the room to the door to find that his crutches have dropped to the floor and he has leaped across the room unaided—cured. The play ends with much joy for all three in the room while outside is heard the voice of the unbeliever, "Strange we missed Him; He must have passed this way." The stranger answers, "Yes, He passed this way." Price, 35 cents.